



CATALOGUE
OF
A CHOICE COLLECTION OF
ITALIAN RENAISSANCE BRONZES

TOGETHER WITH
A FEW OTHER OBJECTS OF ART

INCLUDING
A FINE LIMOGES ENAMEL TAZZA,
SIGNED BY PIERRE REYMOND,
AND
AN IMPORTANT FLORENTINE CASSONE FRONT,
BY THE PARIS MASTER.

The Property of Otto B. Schuster, Esq.
of 60, Prins Hendriklaan, Amsterdam.

WHICH WILL BE SOLD BY AUCTION,
BY MESSRS.

SOTHEBY AND Co.

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Auctioneers of Literary Property & Works illustrative of the Fine Arts,
AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W.(1).

On THURSDAY, the 16th day of JULY, 1931,

AT ABOUT 2.10 P.M.

(immediately after the Sale of the Countess of Lathom's Renaissance Jewel).

MAY BE VIEWED AT LEAST FOUR DAYS PRIOR. CATALOGUES MAY BE HAD.

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OF
A CHOICE COLLECTION OF
ITALIAN RENAISSANCE BRONZES

TOGETHER WITH
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The Property of Otto B. Schuster, Esq.
of 60, Prins Hendriklaan, Amsterdam.

DAY OF SALE.
Thursday, July 16th, 1931.

ITALIAN BRONZES.

Lot 1.

A VERY FINE FIGURE OF PAN tied with his arms behind his back to the stump of a tree, his head, with a striking expression of pain, turned to the left. On the rocky ground beneath him lies a syrinx

By Andrea Riccio (1470-1532)

Height 16½ in. (42 cm.)

** In a letter on this statuette Dr. W. von Bode refers to it as a superb piece from Riccio's later period—shortly before his death in 1532. The letter goes on to say "this is indicated by the strong, careful chiselling and smoothing of the flesh and the extraordinarily careful handling. The patina is of particular beauty."

[See ILLUSTRATION.]

LOT 2.

A VERY FINE INKSTAND, designed as a celestial sphere, semé with stars on the upper half, the lower half showing a design of acanthus leaves. The sphere is supported by a nude crouching figure of Atlas, with upturned face, kneeling on a triangular base, on which stands also a curvilinear receptacle. The surface of the base is plain; the sides show simple mouldings, and it rests on three feet of curvilinear design, attached to the base by means of acanthus leaves

By Andrea Riccio (1470-1532)

Height $7\frac{1}{2}$ in. (19 cm.)

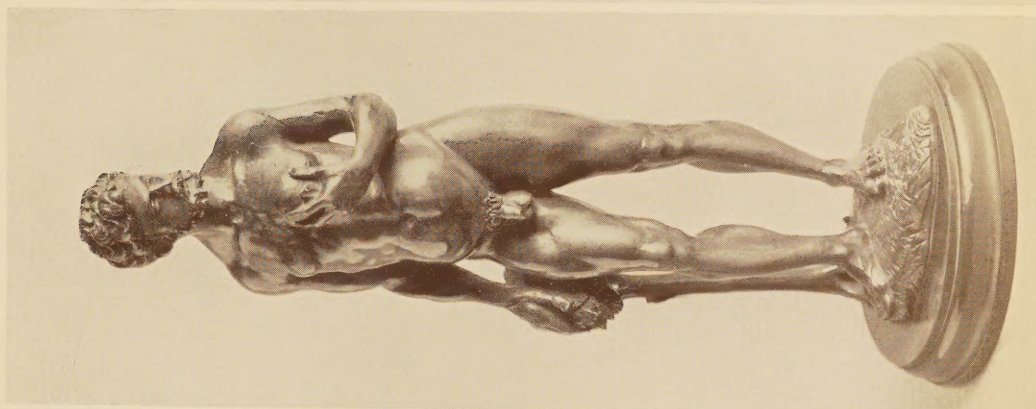
On triangular stand of green marble.

** An inkstand of very similar composition was in the John E. Taylor collection, 1912 (reproduced in L. Planiscig's *Andrea Riccio* Vienna, 1927, page 318, plate 368); and yet another, though less similar was in the collection of M. August Zeiss of Berlin (Sale March 26, 1920, no. 120).

[See ILLUSTRATION.]



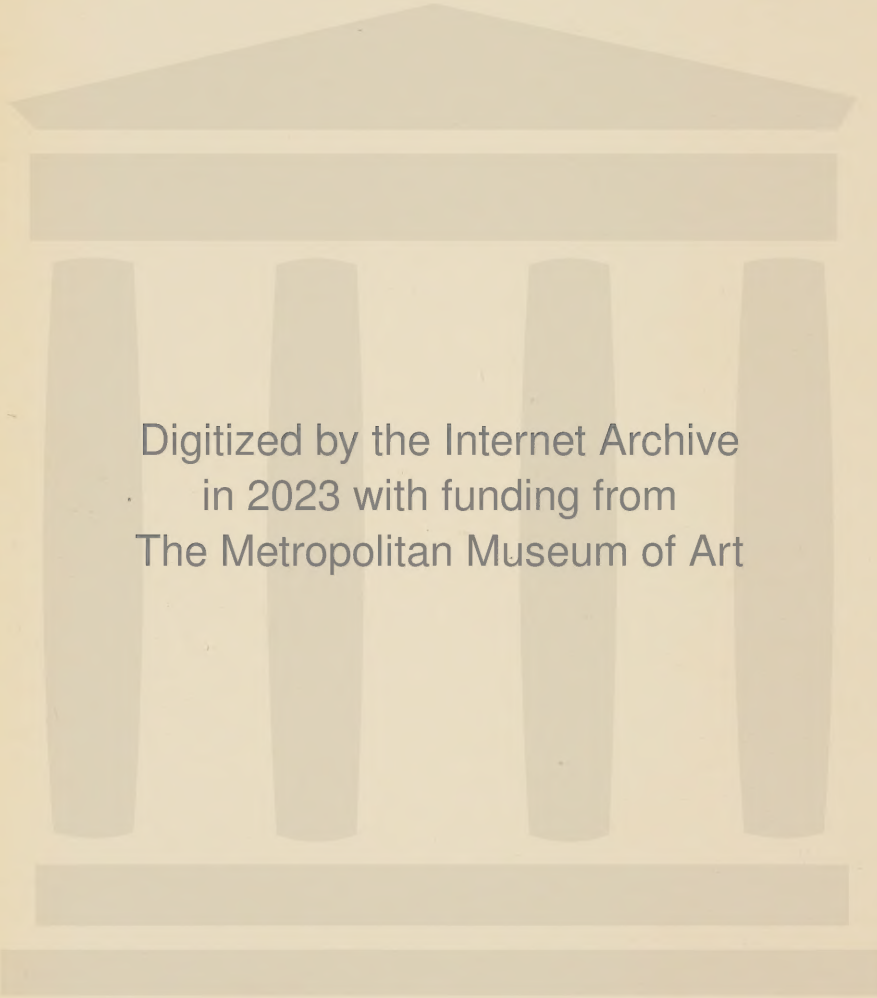
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Lot 3.

AN INKSTAND fashioned as a crab-fish attacking a frog, whose open mouth is intended as a receptacle for the ink

By Andrea Riccio (1470-1532)

Width $5\frac{3}{4}$ in. (14.5 cm.). *Length* $3\frac{3}{4}$ in. (9.5 cm.)

*** This inkstand is described in a letter from Dr. W. von Bode as "an entirely new, humorous model by A. Riccio, of keen observation of nature, excellent finish and beautiful Quattrocento-patina."

For bronze animals of similar type compare L. Planiscig's *Andrea Riccio* (Vienna, 1927), plates 453, 454, 455.

[See ILLUSTRATION opposite p. 9.]

Lot 4.

AN APPLIQUÉ HALF-LENGTH FIGURE IN HIGH RELIEF OF AN ANGEL, with the head inclined forward, and the left hand holding up the cloak, a holy water stoop having originally occupied the cavity thus formed

North Italian (probably Paduan), first half of the 16th Century

Height $6\frac{1}{4}$ in. (15.8 cm.)

Mounted on stand covered with red velvet

*** From the Benno Goldschmidt collection.

Described in a letter from Dr. W. von Bode as "a very fascinating, excellently done work, dating from the first half of the Cinquecento, still under the influence of the older Paduan art. It is excellently preserved and of beautiful patina."

[See ILLUSTRATION.]

LOT 5.

A HORSE in vigorous trotting movement, the head slightly turned to the left

North Italian, early 16th Century

Height 14 $\frac{3}{4}$ in. (37.5 cm.)

On stand of grey and yellow breccia marble

** In a letter Dr. W. von Bode describes this piece as a free repetition, dating from the period of the Renaissance, of one of the four Greek horses on the façade of the church of St. Mark's, Venice, "It is a work of the early 16th Century of particular excellence through the vivid realization of the corporal structure. The green patina is not the result of the action of atmosphere, but is artificial and intended by the artist, in order to imitate the old patina. It was precisely to distinguish Bronzes of the late 15th and early 16th Century that the artists by preference gave this green patina . . ."

[See ILLUSTRATION.]

LOT 6.

A PAIR OF HORSES, in trotting movement with long tails and flowing manes

Italian 16th Century

Height 12 $\frac{1}{2}$ in. (32.5 cm.). Width 10 $\frac{1}{2}$ in. (26.5 cm.)

On gilt metal stands

2

[See ILLUSTRATION.]



LOT 7.

A SUPERB BUST OF A MAN with beard and moustache, wearing a mantle falling in ample folds over his buttoned doublet with ruff

By Leone Leoni (1509-1590)

Height 24½ in. (62.2 cm.)

On metal stand

** A photograph of this bust has been endorsed by Dr. W. von Bode with the following opinion :—"The bust here reproduced appears to me to be a very capable work by Leone Leoni, full of character, of great effect and attractive patina."

This bust has been thought to represent Alfonso I, Duke of Ferrara (1505-34).

[See FRONTISPIECE.]

LOT 8.

A VERY FINE ALLEGORICAL OR MYTHOLOGICAL NUDE FEMALE FIGURE, lying prone on the ground, with a drapery spread under her. She rests her right elbow on a book, placed on a globe, and is in the act of writing on a scroll which lies on another book, while holding an ink-receptacle in her left. At her feet are a mask, through the eyes of which a snake is winding, and a lute. The patina is of notable beauty.

Attributed to Giovanni da Bologna (1529-1608)

Height 8 in. (22 cm.). Length 12 in. (30.5 cm.)

On green marble stand

[See ILLUSTRATION opposite p. 3.]

LOT 9.

A FIGURE OF A NUDE AND WINGED PUTTO brandishing a bough in his raised left hand

By Niccolò Roccatagliata (c. 1560-c. 1636)

Height $14\frac{1}{2}$ in. (37 cm.)

On circular stand covered with red velvet

** The same model occurs as the top of a fire-dog in the Museo Nazionale in Florence, reproduced in L. Planiscig's *Venezianische Bildhauer der Renaissance* (Vienna, 1921), vol. II, p. 601, plate 663.

[See ILLUSTRATION.]

LOT 10.

A PAIR OF FIGURES OF NUDE AND WINGED PUTTI each blowing a horn

By Niccolò Roccatagliata (c. 1560-c. 1636)

Height of each 17 in. (43 cm.)

2

** The same models appear in two figures of putti in the Estensische Kunstsammlung at Vienna, reproduced in L. Planiscig's *Venezianische Bildhauer der Renaissance* (Vienna, 1921), vol. II, p. 618, plates 689 and 690.

[See ILLUSTRATION.]



19



10



13

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12

14

LOT 11.

A PAIR OF FIGURES OF NUDE AND WINGED PUTTI, one beating a drum and blowing a horn, and the other playing the flute

By Niccolò Roccatagliata (c. 1560-c. 1636)

Height $10\frac{3}{4}$ in. (27.5 cm.)

On stand covered with red velvet

2

** These models are the same as those of a pair of putti in the Estensische Kunstsammlung at Vienna, reproduced in L. Planiscig's *Venezianische Bildhauer der Renaissance* (Vienna, 1921), vol. II, p. 616, plates 685 and 686.

LOT 12.

A VERY FINE OBLONG CASKET, with drawer, the cover and four sides being decorated with reliefs having as their central motif a Gorgon's head, flanked on the lid by Cupids and on the front and back by Centaurs and maenads, while the sides show the same motif combined with a large festoon

Paduan, late 15th Century; probably by Agostino dei Fonduti, formerly attributed to Caradosso

Height $2\frac{3}{4}$ in. (7 cm.). *Length* $7\frac{3}{4}$ in. (19.5 cm.). *Width* $4\frac{1}{4}$ in. (10.8 cm.)

** From the Rosenheim collection, 1923.

For a casket of similar type in the collection of the late Mr. J. Pierpont Morgan, see L. Planiscig's *Andrea Riccio* (Vienna, 1927), plate 564.

[See ILLUSTRATION.]

LOT 13.

A BELL, decorated with bands of Renaissance ornament, the principal sub-division being occupied by two blank coats-of-arms, supported by marine monsters. The handle is formed as a nude female figure raising a veil from her head with both hands and with her left foot placed on a bird

Italian, 16th Century

Height $7\frac{1}{2}$ in. (19 cm.)

[See ILLUSTRATION opposite p. 9.]

LOT 14.

A PAIR OF PRICKET CANDLESTICKS on triangular bases, each having a lion-clawed chimaera at each corner, and a cartouche on each side, the candlesticks themselves being decorated with Renaissance foliage and festoons; cast "à cire perdue," slightly chiselled

Venetian, 16th Century

Height to sconces $7\frac{1}{8}$ in. (18 cm.)

2

** From the collection of M. August Zeiss, Berlin; entered under nos. 26 and 27 and reproduced on plate 18 in the Illustrated Catalogue of the Zeiss collection, privately printed in 1900.

[See ILLUSTRATION opposite p. 9.]

Lot 15.

A FINE MORTAR, with two handles formed as horses heads, the body adorned on opposite sides with two medallions, encircled with laurel leaves, one containing an indistinct inscription, the other a classical profile; on each side of the medallion are acanthus leaves. Below is a frieze of conventional ornament

Italian, c. 1500

Height $7\frac{1}{2}$ in. (18.5 cm.)

Lot 16.

A MORTAR, with two handles fashioned as dolphins, the body adorned with a frieze of putti and foliage scrolls

Italian, 16th Century

Height $3\frac{1}{4}$ in. (8.3 cm.)

Lot 17.

AN OIL LAMP, fashioned as a figure of a sea-nymph with raised arms astride on a dolphin, whose open mouth is intended as the receptacle for the oil

Height $6\frac{3}{4}$ in. (17 cm.)

Lot 18.

A PAIR OF SIRENS in gracefully contorted attitudes on the conventionally rendered surface of the sea

Venetian, 16th Century

Height $3\frac{3}{4}$ in. (9.5 cm.)

On green marble stands

2

Lot 19.

A FIGURE OF CUPID, reclining, struggling with a snake which is stinging him

Style of François Duquesnoy (1594-1643)

Height $4\frac{1}{4}$ in. (10.5 cm.)

On yellow marble stand

VARIOUS OBJECTS OF ART.

Lot 20.

A VERY FINE AND DECORATIVE EARLY FLORENTINE CASSONE FRONT, painted with a representation of the story of Apollo and Daphne in four successive episodes in a wooded landscape setting with silhouetted distant hills.

On the left, Daphne, in conversation with her friends, declaring that she wishes to remain unmarried; further on Apollo, struck by the arrow of Cupid, pursuing Daphne; to the right of this scene is represented the metamorphosis of Daphne into a laurel tree, which Apollo embraces despairingly, walking away subsequently alone and with a gesture of grief.

"Burgundian" dresses are worn by the figures all through the composition; these show gilding and tooling.

By the "PARIS MASTER" (Florence, first half of the 15th Century)

Panel 18 in. by 65 in. (45.5 cm. by 165 cm.)

** Described and reproduced by Dr. P. Schubring in *Cassoni* (Leipzig, 1923), p. 423, no. 917, and plate CXCVI.

See also the same writer in *Apollo*, vol. V, 1927, pages 104, 105.

[See ILLUSTRATION.]





Lot 21.

A VERY FINE LIMOGES ENAMEL TAZZA with Cover, painted in grisaille (and proper flesh tints) with various figure subjects, etc. between bands of ornament.

The Cover shows on the outside the story of the death of Absalom, and on the inside four mythological figures in cartouches disposed symmetrically around a star-like foliage motif. The inside of the cup is painted with a composition of Moses judging the people, inscribed "EXODE XVIII," the outside with masks and cartouche ornaments; the stem with various marine deities; the foot with Moses striking the Rock, inscribed "EXODE XVII."

By Pierre Reymond (c. 1513-c. 1584); signed with initials on the painting on the inside of the cover

Height with lid 9in. (22.8 cm.)

On stand covered with red velvet

[See ILLUSTRATION.]

LOT 22.

A PAIR OF PLAQUES with cherubs' heads in relief, terra-cotta

Florentine School

12½ in. by 9 in. (31.5 cm. by 22.5 cm.)

LOT 23.

A FIGURE OF DAVID, victorious over Goliath, whose head lies at his feet; in his right hand he holds the handle of a sword and in his left a stone, terra-cotta, polychrome

School of Andrea del Verrocchio (1435-1488)

Height (with pedestal) 22½ in.

LOT 24.

A STATUETTE, FINELY CARVED IN PEARWOOD, OF ADAM, holding an apple in his left hand and his right hand resting on a small tree

German School, 16th Century

Height (with stand) 13¾ in. (34.8 cm.)

** Closely akin to a statuette, also in pearwood, of Adam, accompanying a statuette of Eve, in the Vienna Museum; compare a letter from Dr. L. Planiscig accompanying this item.

[See ILLUSTRATION opposite p. 4.]

END OF SALE.

SOTHEBY & Co's

SALE OF

ITALIAN RENAISSANCE BRONZES

The Property of Otto B. Schuster, Esq,

of 60, Prins Hendriklaan, Amsterdam.

JULY 16th, 1931.

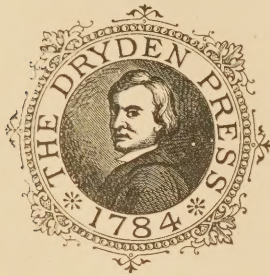
PRICES AND BUYERS' NAMES.

LOT		£	s.	d.	LOT		£	s.	d.
1	Ismay ...	75	0	0	14	Rolfe ...	32	0	0
2	Rolfe ...	65	0	0	15	Knight ...	26	0	0
3	Sydney, E....	40	0	0	16	Purvis ...	26	0	0
4	Horton ...	65	0	0	17	Sydney, E....	40	0	0
5	Beets, Dr. ...	80	0	0	18	Guest ...	15	0	0
6	Speller ...	95	0	0	19	Morgan, Evan ...	18	0	0
7	Neumann ...	100	0	0	20	Beets, Dr. ...	20	0	0
8	Beets, Dr. ...	200	0	0	21	Yorke ...	42	0	0
9	Marriott ...	30	0	0	22	Sayers ...	2	2	0
10	Ismay ...	35	0	0	23	Maitland ...	42	0	0
11	Belham ...	40	0	0	24	Belham ...	50	0	0
12	Rosenbach Coy.	105	0	0					
13	Sherman ...	22	0	0					
					Total of Sale ...				
							£1,265	2	0

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JUL 30 1931

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